CLASSICAL

CONCERT SONGS.

NOTE: The Figures refer to the Difficulty. 1 Easy, to 7, Very Difficult. The Letters indicate the Key.

AH! BLITHESOME AND GAY	Waltz Song	7	D. Sop.	*Faust* 6
AH! BLITHESOME AND GAY	" "	7	E♭ Alto	*Faust* 6
AH! FOND HAPPY DAYS RETURNING		6	D. Sop.	*Norma* 5
AH! FOND MEMORY & CABALETTA		6	C. Sop.	*Mercadante* 6
AH! FOND MEMORY, &c.		6	A. Alto	*Mercadante* 6
AH! HOW SUPPRESS? & AH! THE PLEASURE		6	E♭ Sop.	*Bagioli* 5
AH! MY HEART IN THEE CONFIDING	Rondo Waltz	5	B♭ Sop.	*Glover* 4
AH! MY HEART IN THEE CONFIDING.	" "	5	F. Alto	*Glover* 4
AH! SO TRUE	Violin Obligato. Aria	5	B♭ Sop.	*Estabrook* 6
AH! THE PLEASURE AND THE JOY	Rondo	6	E♭ Sop.	*Bagioli* 4
AH! THIS HEART WITH JOY IS, &c.	Rondo Waltz	5	E. Sop.	*Glover* 5
ALL BATHED, I WILL DIVIDE, &c.	Mad Scene	7	E♭ Sop.	*Hamlet* 9
ALL BATHED IN TEARS, I WILL, &c.	" "	7	E♭ Sop.	*Hamlet* 6
BENEATH THE SHADE, &c.	Female Chorus ad lib	4	E♭ Sop.	*Huguenots* 3½
BRIGHT GLOWING STAR	Star Waltz	6	A. Sop.	*Arditi* 7½
BRIGHT GLOWING STAR	" "	6	F. Alto	*Arditi* 7½
BUTTERFLY (THE) (La Farvaletta.)	Maz. Song	7	C. M. Sop.	*Arditi* 6
BUTTERFLY (THE)	" " " "	7	B♭ Alto	*Arditi* 6
BY NIGHT I DREAM OF FLOWERS	Kellogg's fiw'r S'ng	6	D. Sop	*Giorza* 7½
BY NIGHT I DREAM OF FLOWERS.	" " "	6	B♭ Alto	*Giorza* 7½
COMPARE THESE JEWELS BRIGHT	Jewel Song	5	E. Sop	*Faust* 4
CAN IT BE? (Non 6 ver?)		4	F. So. M.S. or T'r	*Mattei* 5
CAN IT BE? " "		4	E♭ Alto or Bar.	*Mattei* 5
COME THOU WITH ME		5	A♭ M.Sop or T'r	*Bellini* 3½
COME THOU WITH ME		5	F. Alto or Bass.	*Bellini* 3½
DANCE OF JOY	Waltz Song	6	F. M.Sop or Alto.	*Ascher* 6
DANCE OF LOVE Soprano	" "	4	G. Al. or B's.	*Lucantoni* 5
DAWN OF LOVE		5	E. So. M. So. or T.	*Holzel* 5
DAWN OF LOVE		5	C. Alto, Bar. or Bs.	*Holzel* 4
DEEP IN MY HEART		6	A♭ Al. or B.	*Centemeri* 6
ECSTACY. (L'Estasi.) Soprano		6	C. Alto	*Arditi* 7½
ERNANI, FLY WITH ME	Scena & Cavatina	6	A♭ M. S.	*Verdi* 6
FAR FROM THEE	Venzano Waltz	6	F. Sop.	*Venzano* 6
FAR FROM THEE	" "	6	C. Alto	*Venzano* 6
FAREWELL! HAVE FAITH	Recit & Aria	7	E♭ Sop.	*Hamlet* 7½
FAREWELL, YE BRIGHT VISIONS!	Scena & Aria	5	A. mi. Sop	*Verdi* 3½
FAREWELL, YE DAYS SO HAPPY!		5	G. M. S. T'r or Bar.	*Piatti* 5
FAREWELL, YE DAYS SO HAPPY!		5	E♭ Alto or Bass.	*Piatti* 5
FLOWER GIRL. (La Fioraja.)		5	B♭ Alto	*Bevignani* 7½
FLOWER GIRL	Waltz Song	5	E♭ S. or M. S.	*Godfrey* 6
FRANCE, I SALUTE THEE!		5	G. Sop.	*Donizetti* 5
GAILY CHANT THE SUMMER BIRDS		5	A. Sop.	*De Pinna* 6
GAILY CHANT THE SUMMER BIRDS		5	F. Alto	*DePinna* 6
GOAT BELLS		3	D. So. M. So. or T.	*Allen* 4
HEAREST THOU?	Eng. French, and Ger	5	G. Sop. or Ten.	*Mattei* 5
HEAREST THOU? " " "		5	E♭ M.S.Al.or Br.	*Mattei* 5
HEAVEN IS SMILING		5	G. Sop.	*Donizetti* 4
HEAVEN IS SMILING		5	E♭ Alto	*Donizetti* 4
HE'LL COME NO MORE. (Non Torno.)		4	F. mi. So. or M. So.	*Mattei* 5
HE'LL COME NO MORE. " "		4	D. mi. Alto	*Mattei* 4
HE NEVER RETURNED. (Non Torno.)		4	F. mi. Mez. Sop.	*Mattei* 5
HOW NEARLY I WAS SLEEPING	Prayer	5	E. High Sop	*Freischutz* 7½
I AM TITANIA	Recit and Polonaise	6	B♭ High Sop	*Mignon* 7½
I KNOW A POOR LONE CHILD	Styrienne	5	D. Sop.	*Mignon* 4
I LIGHTLY FLY WHERE ROSES, &c.	Magnetic Waltz	7	B♭ Sop.	*Arditi* 6
I LIGHTLY FLY, &c	" "	7	G. Alto	*Arditi* 6
I'LL FOLLOW THEE		6	A. Alto	*Farmer* 5
I NO LONGER AM ANNETTA	Recit and Aria	6	G. Sop.	*Ricci* 6
IN DAYS OF CHILDHOOD	Mazurka Song	5	B♭ Sop.	*Gounod* 5
IN THE CALMNESS. (Nella Calma.)	Waltz Song	6	F. Sop. or M.S.	*Gounod* 6
IT TREMBLES IN THE FLOW'RETS	Bolero	7	G. mi. Sop.	*Arditi* 7½
IT TREMBLES IN, &c	"	7	E. mi. Alto	*Arditi* 7½
JOAN OF ARC	Dramatic Scene	5	F. So. or M. So.	*Bordese* 7½
JUDITH	Scene and Air	5	F. Alto	*Concone* 6
KISS. (Go Gentle Flower.)		5	E♭ Sop or T'r.	*Torrente* 6
KISS WALTZ. (Il Bacio.)		5	D. Sop. or Ten.	*Arditi* 6
KNOWEST THOU THAT FAIR LAND?		5	D♭ Mez. Sop.	*Mignon* 5
LIGHT SONGS & CHARMING STORIES	Cavatina	4	G. Sop.	*Crispino* 5
LIKE DEATH'S FOREBODINGS		6	G. Al. or Bs.	*Tannhauser* 6
LIST TO THE NIGHTINGALE	Waltz Song	6	D♭ Sop.	*Ross* 5
JUDITH. (Beneath the Ramparts.)		5	A. Sop.	*Concone* 5
LIST TO THE NIGHTINGALE	Waltz Song	5	A♭ Alto	*Ross* 5
LITTLE BIRD, HERE FOLD THY WING		5	E♭ Soprano	*Kinkel* 5
LOVER AND THE BIRD	Eng. and Italian	5	D. Sop. or T.	*Guglielmo* 3½
MANDOLINATA	Roman Serenade	4	G. M. S or T.	*Paladilhe* 5
MIRIAM'S SONG OF TRIUMPH		6	C. Soprano	*Reinecke* 5
MIRIAM'S SONG OF TRIUMPH		6	G. Alto	*Reinecke* 5
MORROW (THE) FOND LOVE REVEALING	Bolero	5	A. mi. Sop.	*Lillo* 5
MOTHER'S (THE) RECOGNITION	Eng. and German	5	G. Sop. or Ten.	*Holzel* 4
MOTHER'S (THE) RECOGNITION	" "	5	E♭ Alto or Bass.	*Holzel* 4
MY HEART IS WEARY. (La Valle.)		5	D. mi. M.S.T. or Br.	*Gounod* 5
MY HEART IS WEARY. " "		5	B♭ mi. Al. or Bs.	*Gounod* 5
MY HEART WITH JOY	Ricci Waltz	6	B♭ Sop. or M. Sop.	*Ricci* 3½
MY LOVER IS THE VILLAGE SMITH		4	A. Sop	*Holzel* 5
NATURE HAS TAUGHT US TO KISS.	New Kiss Waltz	5	E. Sop.	*Keller* 5
NEAREST WAY HOME		5	D. S. A.T. or Bar.	*Arditi* 5
NOW A SPELL. (Tutto un Mondo.)		5	F. Sop.	*Gounod* 4
OATHS HAVE WINGS	Aria	7	E♭ Soprano	*Hamlet* 5
O'ER THE MOONLIT WAVELETS	Waltz Cavatina	5	E♭ Sop.	*Pridham* 5
O'ER THE MOONLIT WAVELETS	" "	5	C. Alto	*Pridham* 5
OFT DOES THE WEARY HEART	Aria and Cabaletta	7	F. Sop.	*Traviata* 6
O FRIENDLY SHADOW!	Shadow Song	7	D♭ High Sop.	*Dinorah* 6½
O ITALY, THOU CHERISHED LAND!		6	B♭ High Sop.	*Attila* 4
OH, WHAT DELIGHT! Eng. French & Ger.	Waltz Rondo	5	D. Sop.	*Gumbert* 5
OH, WHAT DELIGHT! " " "	" "	5	A. Alto	*Gumbert* 5
OH, WHAT JOYOUS EMOTION!	Cabaletta	6	E♭ Sop.	*Leonora* 4
ONCE, IN THULE, THERE LIVED &c.	Spinning Song	4	A. mi. M. S. or A.	*Faust* 5
ONE MOST LOVELY, NOBLE LADY	Page's Song	6	B♭ Sop.	*Huguenots* 3½
ONE MOST LOVELY, NOBLE LADY. " "		6	G. Alto	*Huguenots* 3½
O SWEET FLOWERS! IMPART &c.		4	B♭ M.S.T. or Bar.	*Faust* 5
PALE AND SILENT, &c.	Mad Scene	7	D. mi. Sop	*Hamlet* 5
PIERO, DEAREST, THIS TEM'TING CAKE.	Song	5	A. Sop.	*Crispino* 4
PITY, O SAVIOUR!	Prayer	4	C. mi. M.S. or T.	*Stradella* 5
POOR THOUGH MY COT MAY BE	Tyrolienne	7	C. Alto	*Betly* 7½
PRETTY ZINGARELLA	Bolero	6	D. Sop.	*Millard* 5
PRETTY ZINGARELLA	"	6	B♭ Alto	*Millard* 5
REPEAT THAT YOU LOVE ME		5	F. Sop.	*Giorza* 5
REPEAT THAT YOU LOVE ME		5	D. Alto	*Giorza* 5
ROBERT, MY BELOVED		5	F. High Sop.	*Meyerbeer* 5
SHE DECEIVED ME. (Infelice.)	Aria and Cabaletta	5	A♭ Bar.	*Ernani* 6
SING ME A SWITZER'S SONG OF LOVE		5	D. So. or M.S.	*Groeschel* 5
" " " " " " "		5	E♭ Al. or Bs.	*Groeschel* 5
SING, SMILE, SLUMBER		4	G. Sop. or Ten.	*Gounod* 5
" " "		4	E♭ Alto or Bar.	*Gounod* 5
SING, SWEET BIRD		4	A♭ Alto	*Ganz* 5
SONG OF THE SEA SHELL	Eng. and German	5	E♭ Sop. or Ten.	*Keller* 6
" " " " " " "		5	G. Alto or Bass.	*Keller* 6
SPIRIT OF SPRING		5	C. S.M.S. or Al.	*Williams* 6
SWEET TO MY SENSES	Theme and Variation	7	E♭ Sop.	*Moreau* 5
" " " " " "		7	C. Alto	*Moreau* 5
SWEET WERE THE DREAMS		5	D. mi. S. or M. S	*Traviata* 3½
THEN SHALL I BE FREE.	Cabaletta	7	A♭ Sop.	*Traviata* 5
THERE WAS A GENTLE LOVER	Laughing Song	5	B♭ M. S.	*Auber* 5
THERE WERE THE FIELDS OF RIMINI.		5	B. mi. M.S. or Al	*Lucrezia* 3½
THOU WHO CANST TEACH ME	Page's Song	5	B♭ M. Sop.	*Mozart* 5
TRIUMPH OF LOVE	Eng. and Italian, Waltz Song	5	E♭ Sop.	*Operti* 6
'TWAS NO VISION	Aria	6	E♭ Sop.	*Lombardi* 5
TYRANT! SOON I'LL BURST, &c	Cavatina	6	F. M. Sop.	*Rossini* 7½
VALE OF YOUTH. (Le Vallon.)		5	D. mi. S.M.S. or T.	*Tonel* 5
" " " " "		5	C. mi. Alto or Bar	*Tonel* 5
VIRGIN GODDESS. (Casta Diva..)	1st Movement	7	D. Sop	*Norma* 5
" " " " "	Complete	7	D. Sop.	*Norma* 7½
WAITING HEART, or GLIDE, &c.	Flute or Violin ad lib	5	A. Sop.	*Torry* 6
" " " " " " "		5	B♭ Alto	*Torry* 6
WHEN THOSE SWEET ROSY LIPS	Kellogg's Waltz	6	D. Sop.	*Arditi* 7½
" " " " " " "		6	B♭ Alto	*Arditi* 7½
WHY DOST THOU LINGER YET?	Guards Waltz	5	B♭ Sop.	*Godfrey* 6
WITH JOY MY HEART IS LEAPING		5	B♭ So. or M.S.	*Albites* 5
" " " " " "		5	F. Alto or Bass.	*Albites* 5
WITH SONG AND DANCE		6	G. Alto	*Arditi* 6
YES, THROUGH MY EFFORTS, &c.		7	A. Sop.	*Africaine* 4
O MY FERNANDO	Cavatina	6	C. Alto	*Favorita* 7½

PUBLISHED BY DITSON & CO., BOSTON, NEW YORK, AND PHILADELPHIA.

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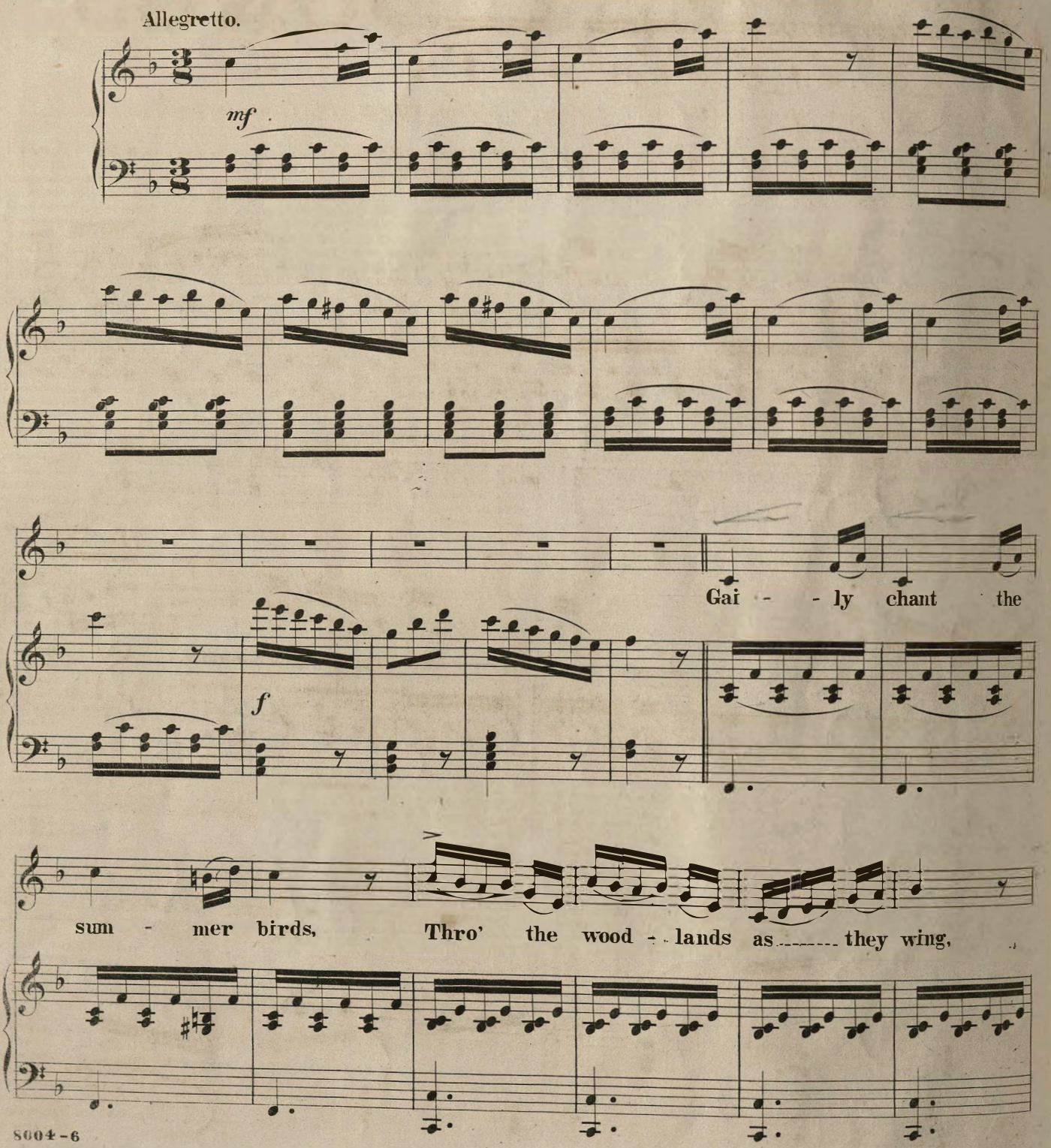
GAILY CHANT THE SUMMER BIRDS.

Mezzo Soprano or Alto.

DE PINNA.



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Also published for Soprano in A.

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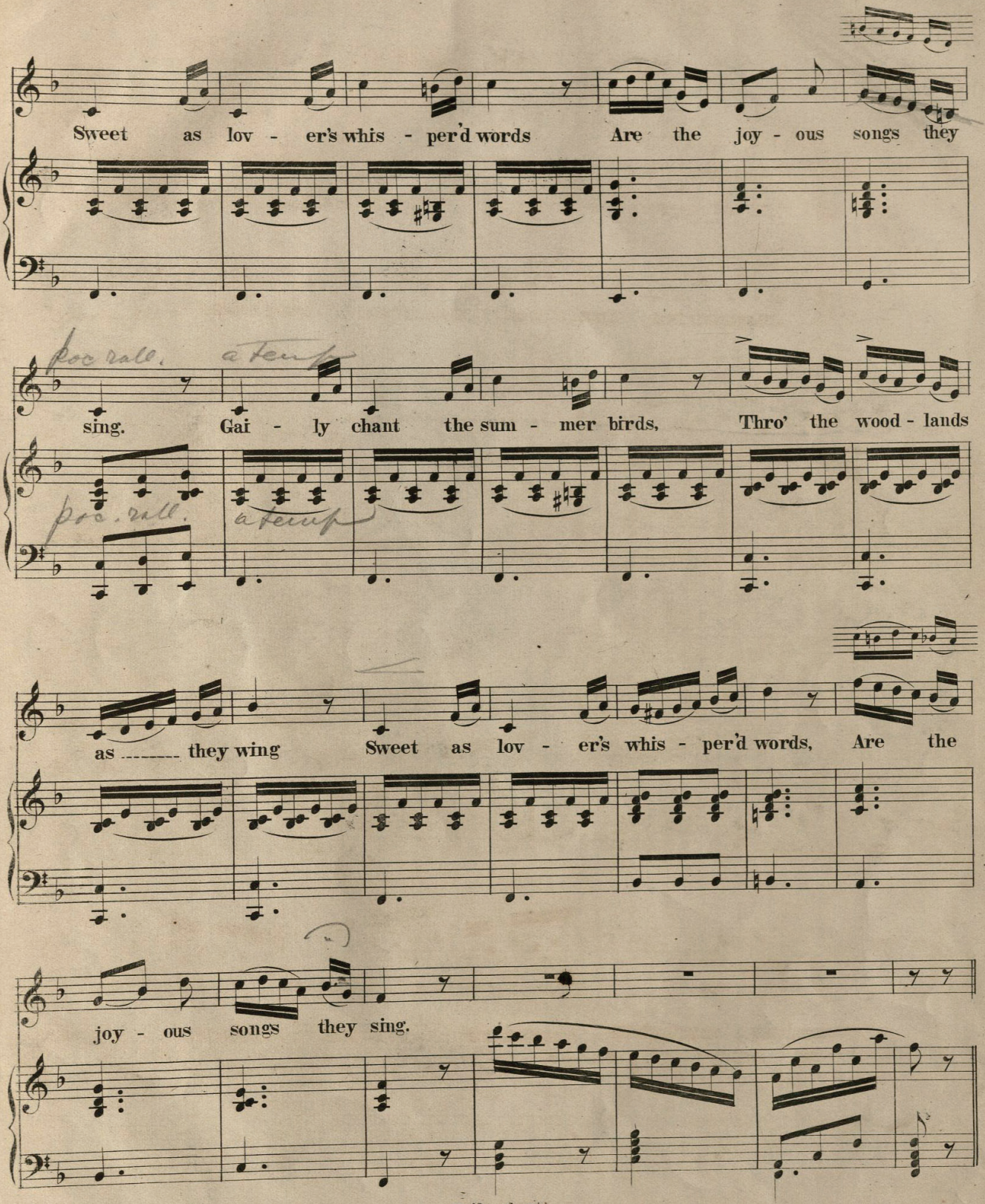
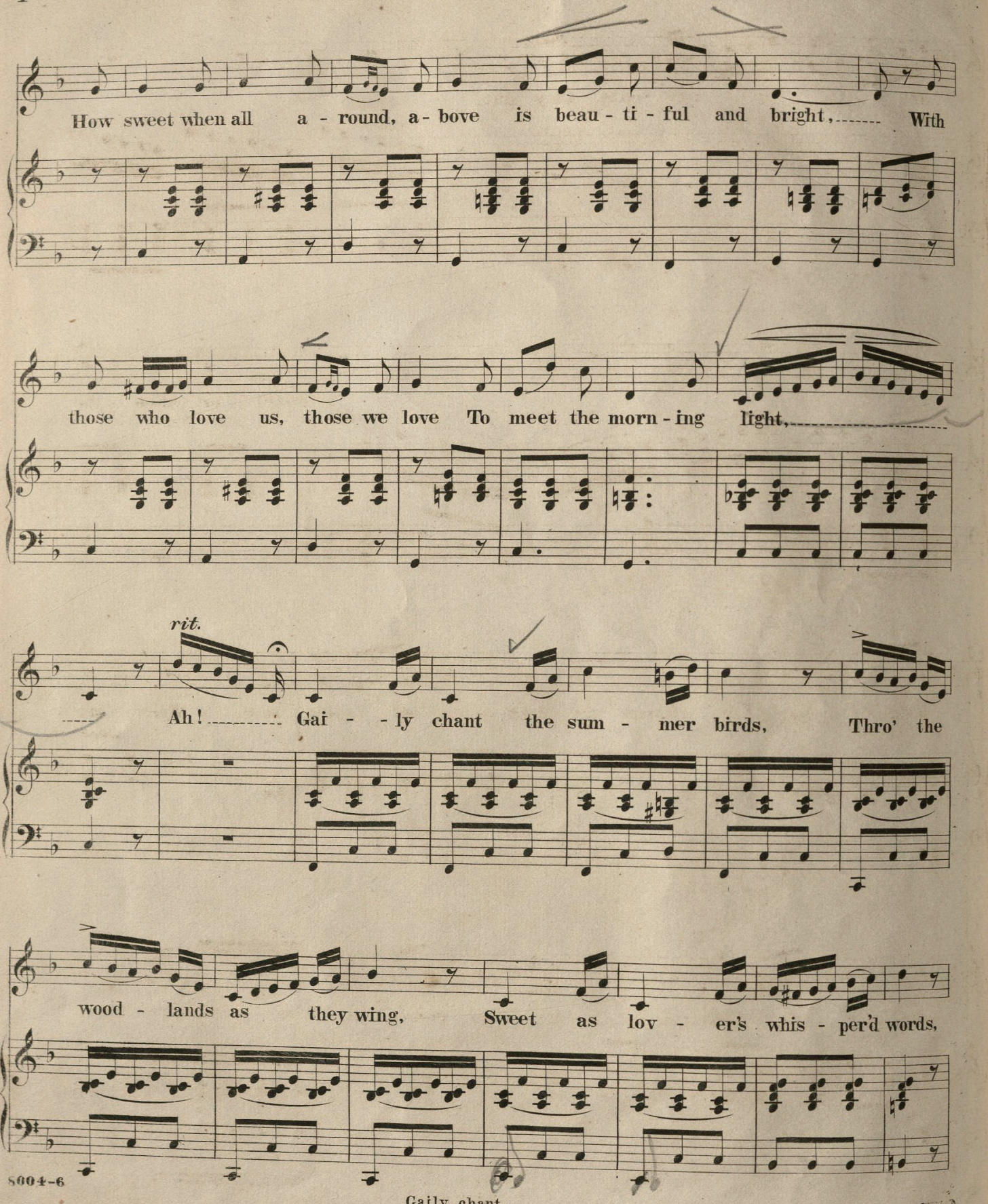
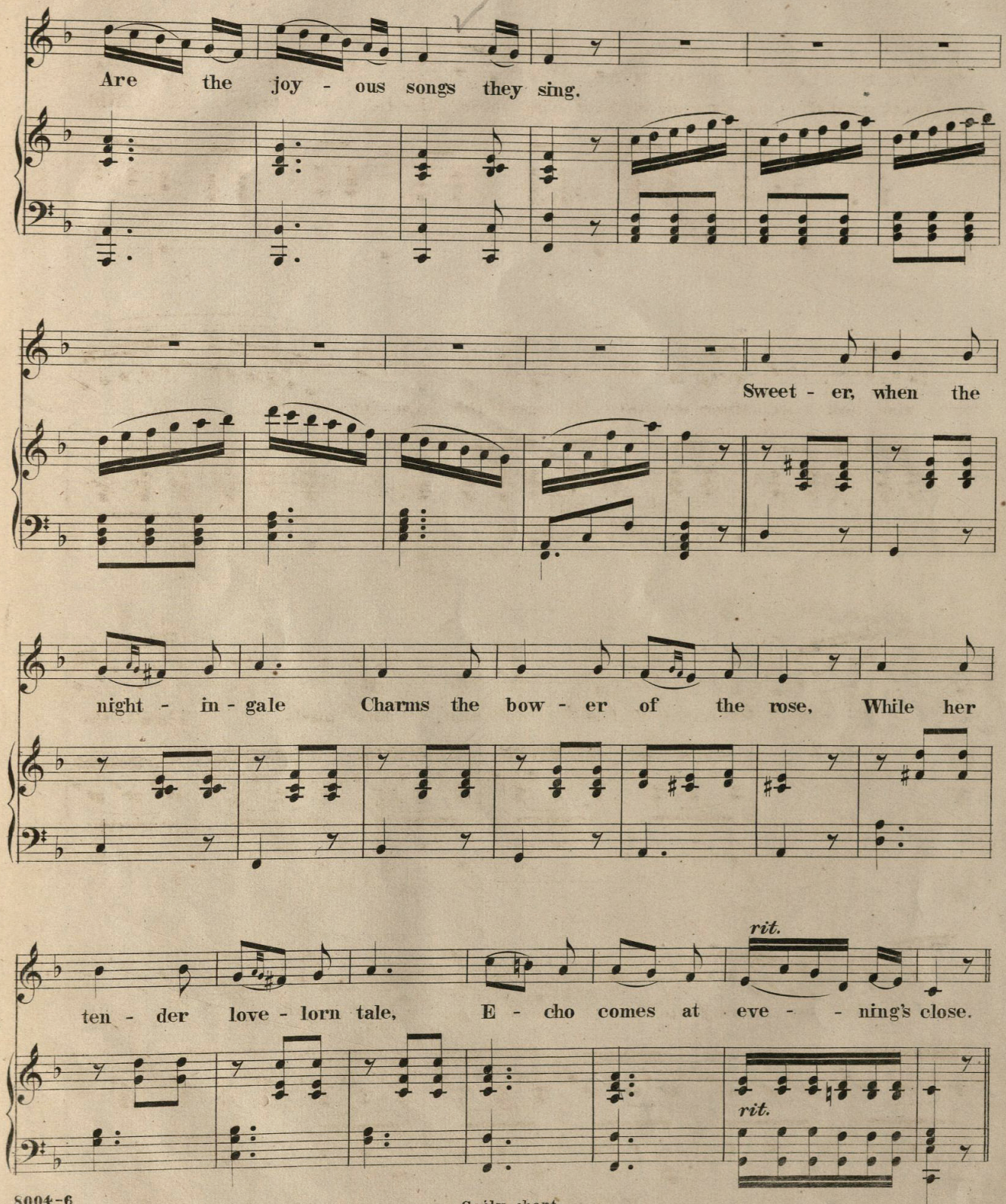
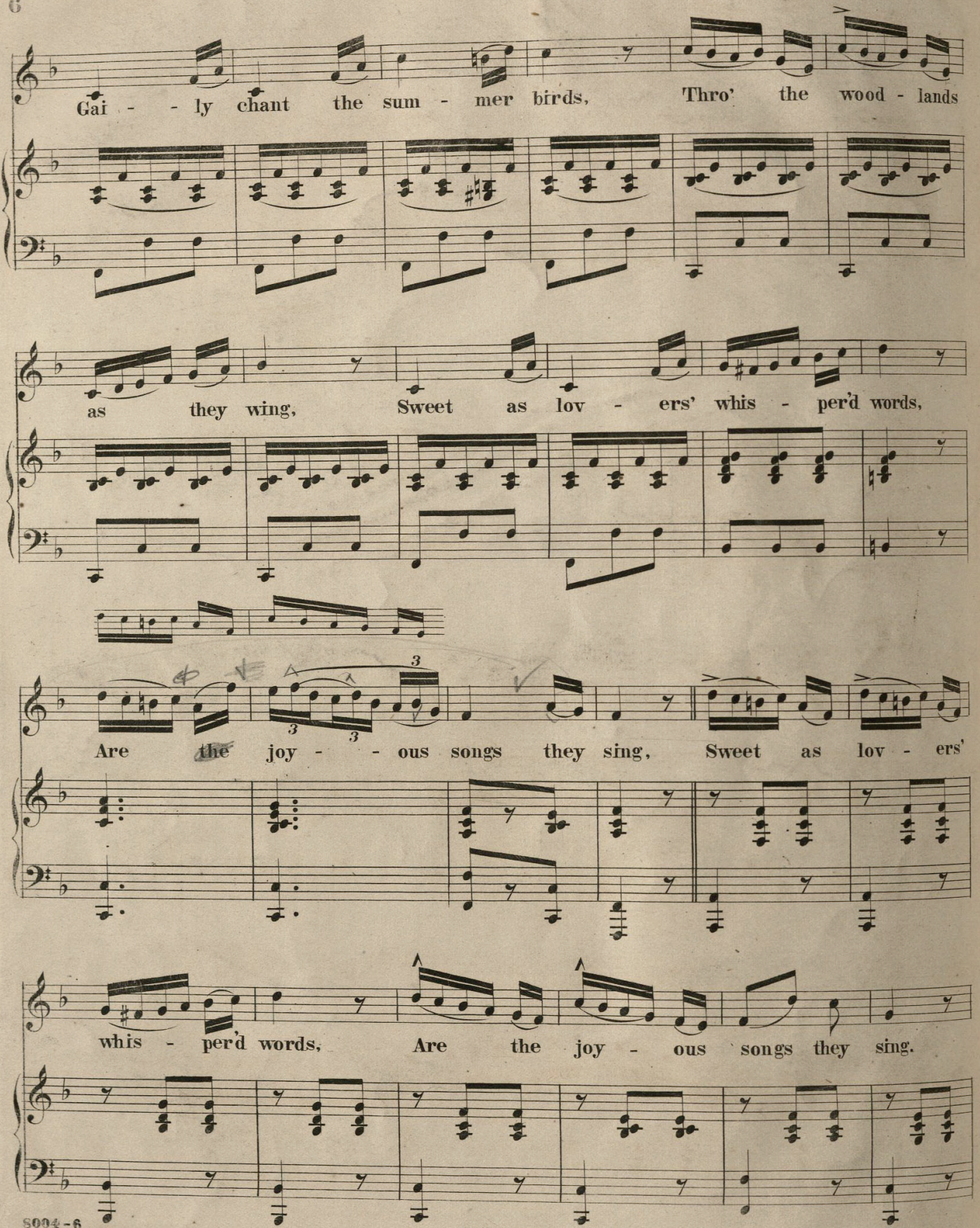

Sweet as lov - er's whis - per'd words Are the joy - ous songs they
poc rall. a tempo
sing. Gai - ly chant the sum - mer birds, Thro' the wood - lands
poc. rall. a tempo
as ------- they wing Sweet as lov - er's whis - per'd words, Are the
joy - ous songs they sing.

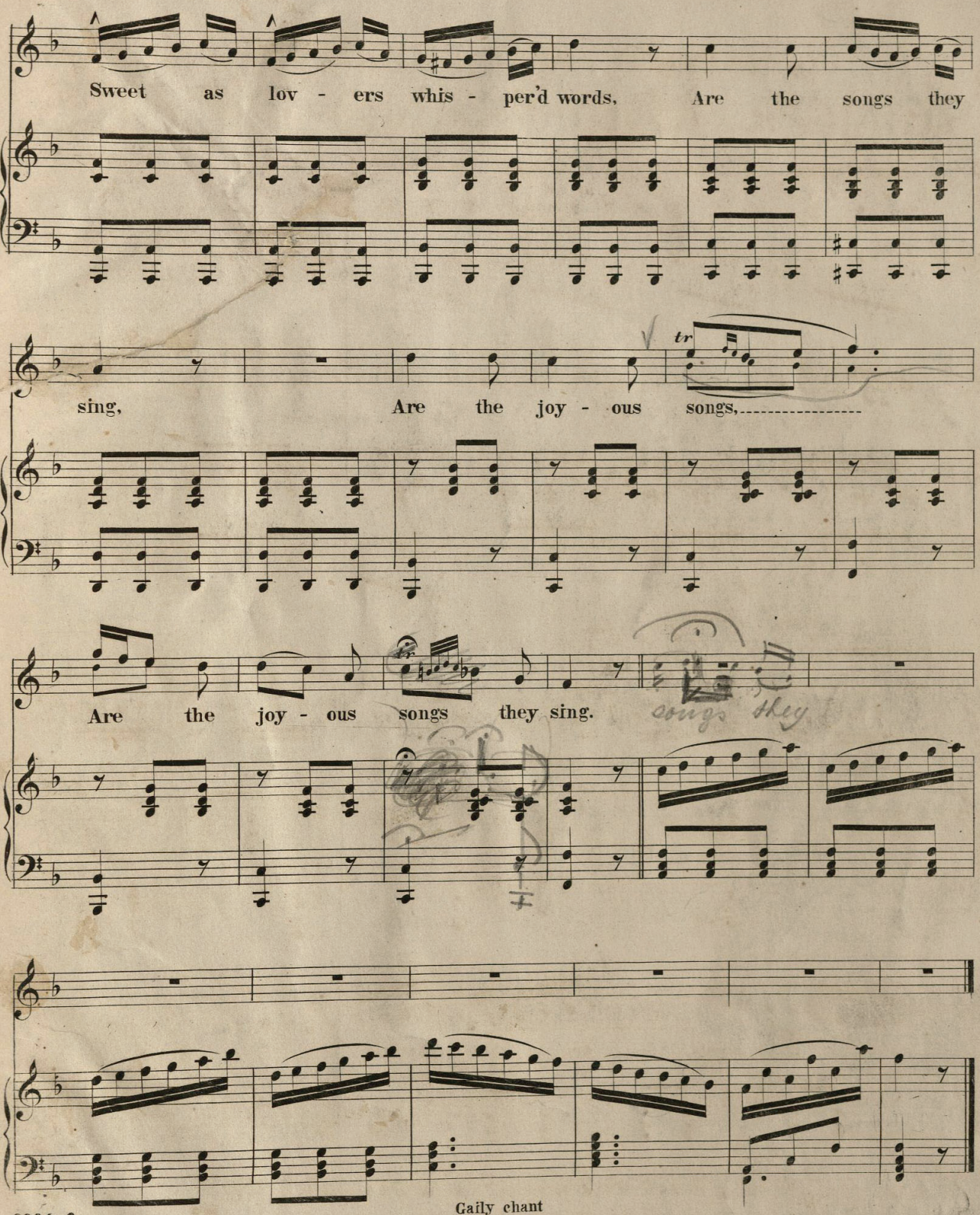
FROM
BALMER & WEBER MUSIC HOUSE CO.


How sweet when all a - round, a - bove is beau - ti - ful and bright, With
those who love us, those we love To meet the morn - ing light,
rit.
Ah! Gai - - ly chant the sum - mer birds, Thro' the
wood - lands as they wing, Sweet as lov - er's whis - per'd words,

Gaily chant


Are the joy - ous songs they sing.
Sweet - er, when the
night - in - gale Charms the bow - er of the rose, While her
rit.
ten - der love - lorn tale, E - cho comes at eve - - ning's close.
rit.


Gai - - ly chant the sum - mer birds, Thro' the wood - lands
as they wing, Sweet as lov - ers' whis - per'd words,
Are the joy - - ous songs they sing, Sweet as lov - ers'
whis - per'd words, Are the joy - ous songs they sing.


Sweet as lov - ers whis - per'd words, Are the songs they
sing, Are the joy - ous songs,
Are the joy - ous songs they sing.
songs they

Gaily chant

NEWEST AND BRIGHTEST
SONGS AND PIANO PIECES.

Vocal.

The Rivals. B♭. 3. b to B. *Nettie May Gifford.* 25

Young Jim has no fortune
Except his brown hands,
Yet he's placed round my heart
Love's strong golden bands.

The old story of love without money, and money without love.

To Horse. Words by Browning. C. 3. c to g. *Gustav Kobbe.* 35

Boot! Saddle! To horse and away;
Ride for my castle before the hot day
Brightens to blue from the silvery gray.

A spirited cavalry song.

The Maiden and the Rain. F. 2. c to E. *A. W. Marchant.* 30

Of the maid who frightened the rain away.

Baby. F. 3. c to E. *A. W. Marchant.* 30

One more sonnet to King Baby.

Good Night. C. 3. c to D. *A. W. Marchant.* 30

A sweet good night ends this series of half a dozen children's songs, which are appropriately named "Six Night Cap Melodies."

Cajolerie. A. 3. c to E. *Julia de W. Gibbs.* 25

Singeth Philomel,
Save that her heart is full.

An elegant and sweet trifle, having no defect but its briefness.

Stella Mea. E♭. 4. d to g. *Alsop Leffingwell.* 30

A "Mount Desert" melody, improvised by C. E. Gudebrod, is an "Arthur Fairfax" song, ung by the Princess Natalie and belongs to the novel "Mystery of Bar-Harbor."

Our Nation forever live. Chorus. E♭. 3. d to F. *W. N. Manning.* 30

Our country, 'tis of thee we sing,
The fountain of liberty blest.

Full and good harmony, and will serve well as a hymn-chorus for 4th of July exercises.

A foolish little Maiden. C. 3. c to E. *Louis Sedgwick Collins.* 40

"Hallelujah,"
Sang the choir above her head.
"Hardly knew you!"
Were the words she thought they said.

An excusable mistake, considering the pronunciation of many choirs. A pretty little song.

Questions. Words by Dora Greenwell. D. 3. a to D. *A. D. Saxon.* 40

An alto arrangement of a very beautiful song.

A Dream so fair. E♭. 4. F to g. *Rudolf King.* 35

Since eyes are beaming soft and sweet,
And cheeks with gladness softly glow,
We own our happiness complete
As hand in hand for aye we go.

A musical dream of future pleasure. Very sweet and hopeful.

Remember me, my God. Aria for Contralto. E♭. 4. g to E. *N. H. Allen.* 35

In hour of deepest woe
Thou art my only hope, my plea,
Against th' accusing foe.

A grand solo for a full, rich, alto voice, distinctly articulated, it should be a very effective solo for church service.

Serenade to Zanetta. Serenade di Zanetta. C. 3. c to F. *Massenet.* 30

Mignonne! Voici l'avril,
Le soleil revient d'exil.
Come! the winter hath flown
And the skies are brighter grown.

A decidedly neat and pretty, light and tripping song of spring, in French ballad style.

I love thee. E♭. 3. E to F. *Rudolf King.* 35

It is my vision in the night,
My dreaming in the day.
The very echo of my heart,
The blessing when I pray.

Words by Tom Hood, who makes one of the best of love songs in the simplest way. Nice melody.

Forget me not. F. 4. c to a. *J. S. Holmes.* 40

And to them come these words forgot,
Like some long hidden, precious scroll.

A beautiful new version of a beautiful old thought.

The Blossoms. E♭. 3. d to g. *Julia Francis Morris.* 30

Beautiful blossoms, so fresh and so fair,
Children of light and creatures of air,
Where do ye come from, and where do ye go?

Fine musical tribute to the flowers of spring.

Good-Night, Sweetheart! A♭. 3. c to E. *A. D. Saxon.* 40

Good-night, sweetheart? It may not be,
Good-night would take your arms from me.

Explaineth, in a very melodious way, why lovers' calls can endure so long.

Will it be long? C. 3. c to E. *A. D. Saxon.* 40

Will it be long, love, ere waiting shall be over,
Will it be long, ere doubts shall clear away?

One of Mr. Saxon's concert songs. The selections are well made, and the melodies well fitted to a "concert" voice.

Ma vie, ma Marguerite. G. 3. d to a. *Joseph A. Hills.* 35

Thou art fair as a flower, Marguerite,
Thy heart is of virgin gold.

For a first rate, sweet, melting love song that will carry all before it, buy this. It is of very superior quality.

There's Peace on the Deep. A♭. 4. a to F. *A. F. Monroe.* 40

Stars trembling o'er us,
Sunset before us,
Mountains in shadow
And forests asleep.

Some of the best of peaceful words by Miss Mulock, worthily set to music.

Now the Silver Moon. Duet. Soprano and Bass. A♭. 4. c to g. *Geo. B. Nevin.* 60

Now the silver moon arising
Flings round her light serene.

A very fine duet indeed, introducing an "Ora pro nobis" in the boatman's song; for this is a sort of Venetian barcarole.

The Twilight Hour. Words by C. Clixton Bingham. C. 3. E to E. *A. W. Marchant.* 25

Stir the fire and make it blaze
Put the toys away.

One of six pretty evening songs called, on the title "Night Cap Ditties," for mothers and children.

Instrumental.

H Violin and Piano. *C. Trautmann.* 60

l waltz for

Bos
Ma.

What tu.
two hundred
Here is good musi.

Massa's in the cold Groun.
2 Guitars. A. 3.

Pretty arrangement of Mandoline.

Frolic of the Snow Birds. E♭. 3. *Mrs. Morehouse Nash.*

A very good frolic, which imparts life to a very spirited piece, which is almost in Polka style, but not quite.

Pride of Bay Ridge Polka. D. 3. *Edwin Christie.* 30

A bright polka. The "pride" in question is doubtless a yacht, as Bay Ridge is a convenient nook on Long Island from which yachts may dart out for their racing ground, which is not far away.

Unique Schottisch. B♭. 3. *Edwin Christie.* 30

A Schottisch of good promise.

Toboggan Galop. B♭. 3. *Mrs. Emma Mary Raymond.* 40

"Toboggan" is so recent a word to Americans of the "double runner" zones that it is no wonder that it is a stranger on music titles. Here it is however, and the pretty music is some improvement on the sliding machine, in that it occasionally slides up hill.

Sea-Shells. Concert Waltz. 3. Innes arr. by *Launce Knight.* 60

Three good waltzes, the last one prolonged into a well made Finale, and the first preceded by a "Pastorale" introduction.

Anita Galop. For Mandolin and Guitar. F. 3. *Annie Moore.* 25

A very sweet and neat duet on two favorite instruments. Those who are pleased with it will be anxious to know if Annie Moore wrote any more? Yes: There is Cinq Amis waltz for two Mandolines and one Guitar, and Unique Schottisch, for Mandolin and one Guitar.

Cinq Amis Waltz. For two Mandolines and one Guitar. D. 3. *Annie Moore.* 30

As will be seen, three of the cinq amis can enjoy the playing of this very pretty affair, and the remaining two friends may be audience.

Home Greeting. Romance for Piano. D. 3. *G. D. Wilson.* 50

A piece that is sure of "greeting" in many homes. Easy and graceful.

Au Matin. At Morn. E♭. 4. Godard, fingered by *Leon Keach.* 40

A beautiful piece for any time of day. The composer was evidently inspired by an early morning bird—concert in the country.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, B♭, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

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